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Artistic Director

presents

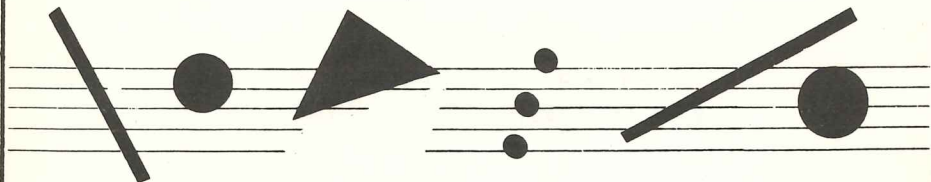
COMPOSERS: **HARRY FREEDMAN
LUKAS FOSS
ALEXINA LOUIE
BARBARA PENTLAND**

GUEST SOLOISTS: **ERICA GOODMAN
BEVERLEY JOHNSTON
MARY MORRISON
JOSEPH MACEROLLO**

October 8, 1982

8:30 P.M.

Walter Hall, Edward Johnson Building, University of Toronto



P R O G R A M

REFUGE (1981)

ALEXINA LOUIE

JOSEPH MACEROLLO, accordion
ERICA GOODMAN, harp
BEVERLEY JOHNSTON, vibraphone

COMMENTA (1981)

BARBARA PENTLAND

ERICA GOODMAN, harp

CURRICULUM VITAE WITH
TIME BOMB (1980)

LUKAS FOSS

JOSEPH MACEROLLO, accordion
BEVERLEY JOHNSTON, percussion

I n t e r m i s s i o n

SANCTUARY (1982)

ALEXINA LOUIE

DOUGLAS STEWART, flute
STANLEY McCARTNEY, clarinet
NANCY MATHIS, violin
DOUGLAS PERRY, viola
PETER SCHENKMAN, cello
ROBERTO OCCHIPINTI, double bass
ERICA GOODMAN, harp
MARC WIDNER, piano
ALLEN BEARD, percussion
BEVERLEY JOHNSTON, percussion

AND NOW IT IS TODAY

OH YES (1982)

HARRY FREEDMAN

MARY MORRISON, soprano
DOUGLAS STEWART, flute
STANLEY McCARTNEY, clarinet
NANCY MATHIS, violin
DOUGLAS PERRY, viola
PETER SCHENKMAN, cello
MARC WIDNER, piano
ALLEN BEARD, percussion
BEVERLEY JOHNSTON, percussion

STAGE MANAGER: STEVEN R. SMITH
GRAPHIC DESIGNER: SIOBHAN MCCOOEY

ALEXINA LOUIE

Alexina Louie, a native of Vancouver, holds an A.R.C.T. in piano performance a Bachelor of Music from the University of British Columbia, and a Masters Degree in Arts from the University of California at San Diego. While attending graduate school at San Diego, Miss Louie studied composition with Robert Erickson and Pauline Oliveros, and was awarded a Regent's Fellowship. After obtaining her Master of Arts degree, she settled in Los Angeles where she taught synthesizer and electronic music composition for six years.

Miss Louie is the recipient of numerous awards, grants, commissions and prizes. Besides performances and radio broadcasts in the United States her music has been performed by major new music groups across Canada, including the Vancouver New Music Society, Music Inter Alia, Array and Nova music. Miss Louie has recently returned from a trip to Russia where her music was performed.

Works in progress include Songs of Paradise for the Thunder Bay Sympony, Music for Piano for the Alliance for Canadian New Music Projects, a string orchestra piece for McGill University and a composition for La Société de Musique Contemporaine du Québec.

In addition to composing for the concert stage, Miss Louie has written music for dance, and recently collaborated on a score for a feature film. Miss Louie resides in Toronto, where she free lances

and teaches composition at the Royal
Conservatory of Music.



This concert is
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future broadcast by
the CBC on
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BARBARA PENTLAND

Barbara Pentland, born in Winnipeg, Manitoba and enjoying her 70th birthday this year, is one of Canada's most significant and influential composers. She began her formal music instruction in Paris in 1929. She later was awarded a fellowship in composition at the Juilliard Graduate School in New York, where she studied from 1936 to 1939. Further study followed with Aaron Copland at the Berkshire Music Centre in Massachusetts during the summers of 1941 and 1942. Miss Pentland then moved to Toronto to take up a teaching position at the Royal Conservatory of Music where she remained until 1949 when she joined the music department of the University of British Columbia remaining in that position until 1963.

During the 1940's Miss Pentland's compositions reflected her exposure to the technique of Hindemith and the works of Aaron Copland and other contemporaries. While living in Germany in the 1950's, the music of Webern as well as the early electronic works provided new directions for Miss Pentland's music resulting in fewer yet more intensive works. Since then, she has broadened her range to include aleatory features and other contemporary devices.

Miss Pentland's extensive repertoire includes four symphonies and other orchestral works, concertos, chamber music and many pieces for piano.

Miss Pentland has performed her own music for piano in North America and Europe and her music has been played by every major performing organization in Canada.

Mr. Foss studied composition at Yale with Hindemith and conducting with Reiner at Curtis and Tansleywood. At the age of fifteen, he had already published compositions and by the time he was nineteen he had composed an oratorio based on Carl Sandburg's Chicago, the work brought him immediate recognition from the press.

While professor of composition at U.C.A., the style of Mr. Foss's composition moved from neo-classicism to involve aleatoric techniques. His experiments in ensemble improvisation were the first of their kind - "Foss's 'Aleatoric' pieces, the avant garde" wrote the Saturday Review.

In 1960 the New York Philharmonic premiered Time Cycle. There followed a number of works which fit into none of the prevalent

LUKAS FOSS

Lukas Foss - composer, conductor, pianist, teacher, has been a moving force in the world of music for over forty years.

In his frequent conducting appearances with major orchestras throughout the world, he has proven a tireless champion of modern music. During his ten years as music director of the Brooklyn Philharmonia, he made Brooklyn a vital part of the New York musical scene. In 1963 Lukas Foss founded the Buffalo Center of the Creative and Performing Arts, which he continued to direct until 1970. This was one of the most active and exciting of all exploratory contemporary music activities in North America during those years. At present, Mr. Foss is director of the Milwaukee Symphony Orchestra.

Mr. Foss studied composition at Yale with Hindemith and conducting with Reiner at Curtis and Koussevitsky at Tanglewood. At the age of fifteen, he had already published compositions, and by the time he was nineteen he had composed an oratorio based on Carl Sandburg's Prairie, the work brought him immediate recognition from the press.

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In 1960 the New York Philharmonic premiered his Time Cycle. There followed a number of works which fit into none of the prevalent

schools of new music, notably Baroque Variations which had a marked influence on the younger generation of composers. In 1974, Aaron Copland wrote: "His compositions are among the most original and stimulating composed in America". In a recent article by Tom Johnson it is said of Mr. Foss: "Little by little he is knitting together a body of work which may actually speak for contemporary culture as a whole more eloquently than any other."

HARRY FREEDMAN

Harry Freedman has distinguished himself as both a performer and composer and has contributed greatly to Canadian culture.

He is one of the founding members of the Canadian League of Composers, and he helped to organize "Ten Centuries Concerts". Mr. Freedman was host and commentator for a children's television show as well as for the CBC radio program "Thursday Music".

Harry Freedman began his musical studies at the Royal Conservatory under the guidance of Perry Bauman (oboe) and John Wienzweig (composition). In his second year at the Conservatory, he joined the Toronto Symphony as the English horn player, a position he held for 24 years until his resignation in 1970. Mr. Freedman was awarded a Tangelwood Scholarship to continue his compositional studies with Olivier Messiaen and Aaron Copland.

There have been numerous performances of Harry Freedman's works by major orchestras and groups in Canada and abroad, and he has written much background music for radio, television and films.

ERICA GOODMAN

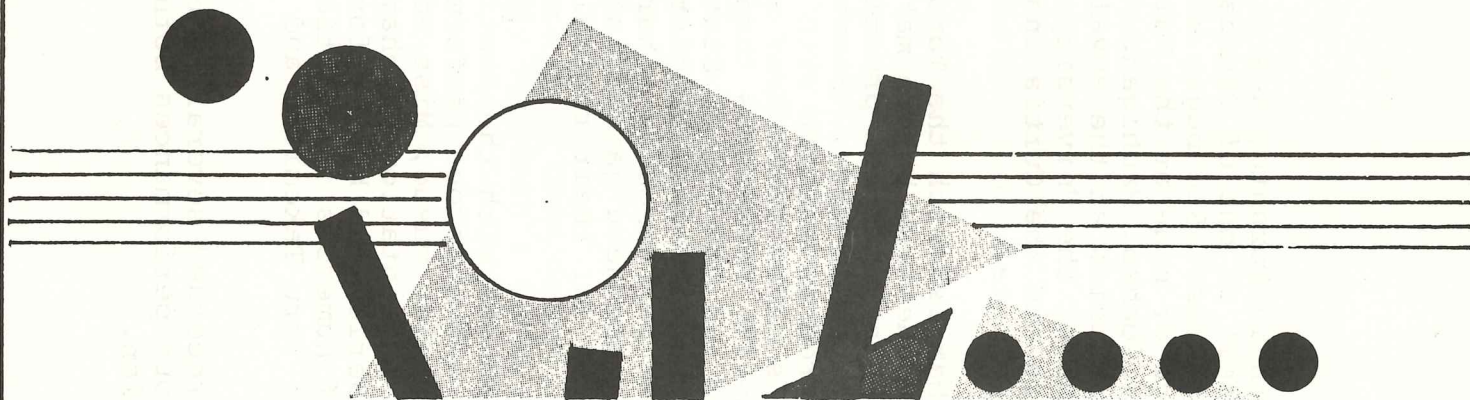
Erica Goodman, born in Toronto, has distinguished herself as one of Canada's most talented musicians. She began studying the harp at the age of nine at the National Music Camp in Interlochen, Michigan. Later, she continued her studies at the Royal Conservatory of Music, the University of Southern California and the Curtis Institute of Music in Philadelphia.

Miss Goodman was harpist with the Toronto and CBC Symphony Orchestras before making her debut as a soloist with the prestigious Philadelphia Orchestra in 1969. Since then she has appeared as soloist with several of Canada's major orchestras and with various community orchestras throughout Canada, Europe and the United States. Miss Goodman and the acclaimed flutist Robert Aitken first performed as a harp-flute duo in 1970, and have gained international recognition for their recitals since then.

As well as performances with the Festival Singers of Canada and numerous performances in the field of popular music, Miss Goodman has appeared in a presentation of chamber works by Luciano Berio, and has performed world premieres of numerous compositions including those of Toru Takemitsu and Oskar Morawetz.

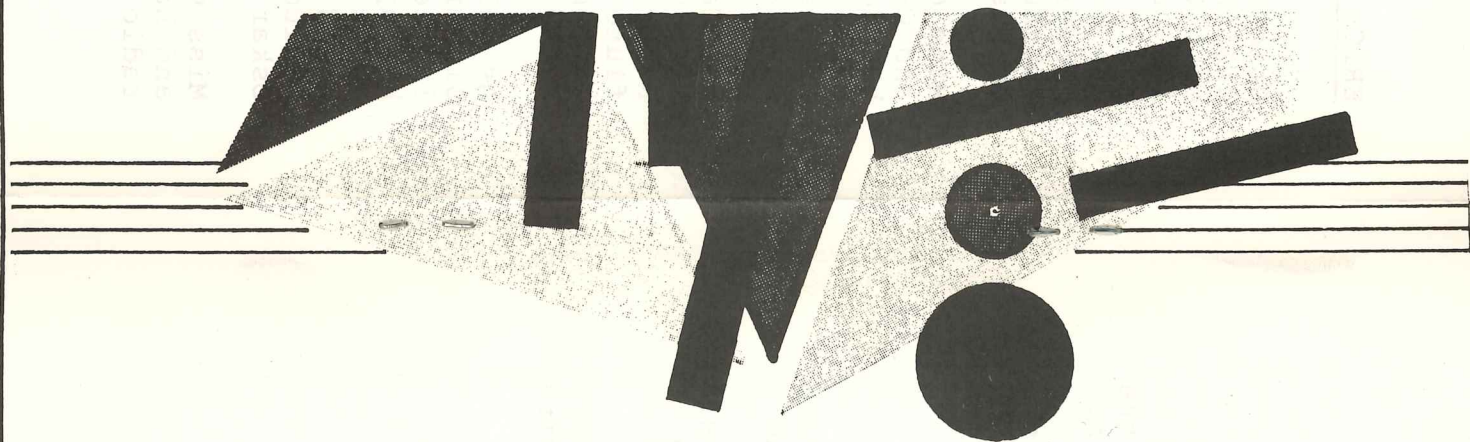
Miss Goodman has recorded several albums and has had numerous performances both on radio and television.

Contemporary Encounters 1982-83



Saturday, 23rd October at 8:30 P.M.

Walter Hall, Edward Johnston Bldg., U. of T.



New Music Concerts

Artistic Director: Robert Aitken

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BEVERLEY JOHNSTON

Born in Montréal, Beverley began her musical studies there, but moved to Toronto in 1976 to obtain her Bachelor of Music Degree in Music Education and to study with Russell Hartenberger of the famed percussion group, NEXUS. While at the University of Toronto she won the Faculty of Music's prestigious concerto competition and subsequently performed Paul Creston's Concertino for Marimba and Orchestra.

Since graduation, Beverley has worked extensively in the Southern Ontario region with the orchestras of the Toronto Symphony, Hamilton Philharmonic and the National Ballet of Canada as well as being a part-time instructor of percussion at the University of Toronto. She also performs with Array music, the Toronto Percussion Ensemble and is heard on Canadian television and radio. Beverley maintains a solo career by appearing with orchestras and giving recitals..

JOSEPH MACEROLLO

Born in Guelph, Ontario Joseph Macerollo studied at the University of Toronto, graduating with a Bachelor of Music and a Masters Degree in Musicology. He has performed under numerous conductors, and has appeared with such ensembles as the Orford and Purcell String Quartets, Vancouver Chamber Orchestra, National Arts Centre Orchestra, Toronto Symphony, Victoria Symphony, Canadian Electronic Ensemble, Toronto Chamber Players and several new music ensembles.

Mr. Macerollo is well known as soloist throughout Canada, the United States, France and Germany and has made frequent guest appearances on CBC radio. Canadian composers, including Buczynski, Dolin, Klein and Schafer continue to write for him.

Mr. Macerollo organized and participated in Soundstage Canada which toured Yugoslavia, Hungary and Romania, as well as organizing the First International Accordion Symposium. He has served on the boards of several arts organizations including New Music Concerts and the Mississauga Arts Council. Recently he completed a critically acclaimed recording entitled Interaccodinotesta, a textbook Accordion Resource Manual and a pamphlet Student's Guide to the Accordion. Mr. Macerollo is on staff at Queen's University, the Faculty of Music at the University of Toronto and at the Royal Conservatory of Music.

MARY MORRISON

Mary Morrison's education in music began in her native Winnipeg, Manitoba, where she studied both piano and voice, eventually winning all the major awards at the Manitoba Music Festival. She was the recipient of several scholarships which enabled her to continue her studies at the Royal Conservatory of Music in Toronto, where she graduated cum laude with the Artist's Diploma from the Senior School of Music.

Since then, Miss Morrison has pursued a rich and varied musical career both in Canada and abroad. As an original member of the Canadian Opera Company and the CBC Opera Company, she sang many leading roles. She was also to be found in leading roles in operas by Canadian composers Harry Somers and Norman Symonds, as well as Raymond Panell's award winning television opera Aberfan. Miss Morrison has also appeared as guest soloist with the major orchestras in Canada, as well as the New York Philharmonic and the San Francisco Symphony Orchestra.

Miss Morrison's involvement in chamber music as the singing member of the Lyric Arts Trio and as a regular performer with New Music Concerts has taken her on tours of Canada, Japan, Iceland, USA and Europe. She has been guest artist with well-known contemporary music organizations in Nova Scotia, British Columbia, Quebec and in Ontario, where she has appeared with the Shaw Festival, Stratford Festival and the Guelph Spring

Festival.

Today, Miss Morrison's name is synonymous with contemporary music. Many of Canada's foremost composers have written music for her voice in combination with various instruments and electronic tape. She has provided the background voice for various films and for ballet with such organizations as the CBC, Royal Winnipeg Ballet and the National Ballet of Canada.

Miss Morrison has made several recordings, and has drawn critical acclaim from both American and Canadian publications for her interpretations of compositions by Somers, Mather and Garant. In 1968 she was awarded the Canadian Music Citation for outstanding achievement in the performance of Canadian music.

REFUGE (1981)

Alexina Louie

While working on Refuge, it became apparent to me that the work was revealing my relationship with the art of creation and its existence in an external world. The opening section and its mirror (the last section) convey a feeling of nervous energy with its highly charged feeling of perpetual motion and sudden accents and runs. Within this dense texture each of the three instruments moves forward and is highlighted for a short time before receding into the continuum of sound. The middle section is rather hypnotic and peaceful in nature through its use of metre, repetative phrases and unusual timbric effects. Refuge was commissioned by the CBC and is dedicated to Joseph Macerollo.

SANCTUARY (1982)

Sanctuary is a further exploration of the ideas generated in Refuge, although the contrast between the sections depicting anxiety, anguish and aggression and those depicting tranquillity and calm are much more extreme. Both as a structural element and a symbolic statement, musical material reappears throughout the piece, undergoing several transformations thus varying the emotional impact of a given musical material. This piece is more a journey of the soul than Refuge. The composition

transforms itself from the opening anguished cries through the pummelling, aggressive rage of the drumming section (Demon Music) where the rhythms of the Chinese Lion Dance eventually reveal themselves. In contrast, the third movement, Dragon Well, is a highly reflective and extremely introverted movement revealing the darker, more quiet nature of the human soul. The piece ends with an uplifting feeling. Sanctuary was commissioned by New Music Concerts through the assistance of a grant from the Ontario Arts Council.

program notes by the composer:
Alexina Louie

COMMENTA (1981)

Barbara Pentland

Commenta was written towards the end of 1980. It is my first work for solo harp. It was inspired by the fine playing of Erica Goodman in two of my previous ensemble works featuring the harp. I received technical assistance from Donna Hossack of Vancouver, a former harpist with the Toronto Symphony Orchestra.

Structurally the piece can be divided into three main sections, evolving from the bard-like opening and proceeding through contrasting aspects of the theme to a climax. In the second section, a rather giocoso fugal elaboration is interrupted by more sober episodes, which suggest tolling bells fading in the distance. The final section recalls earlier commentary and reaches an aleatory zone where the player has certain freedoms with given tones. A variant of the opening brings the work to a close.

This is the Canadian premiere of Commenta. The work had its world premiere at the harp conference in the United States in June of this year where it was performed by Erica Goodman.

Notes by the composer, Barbara Pentland

Curriculum Vitae was commissioned by the American Accordion Society in 1977. The work requires a virtuoso accordionist.

For the composer, the accordion has childhood connotations, hence the title and the intrusion of tunes which have autobiographical significance for Foss: a Brahms Hungarian dance (the first record the composer ever owned); Mozart's Marche Turque (the first piece by Mozart he ever played); a national anthem, etc. Except for those flashbacks, Curriculum Vitae is devoid of quotations and the music including the nostalgic tango is Foss's own. The piece is a paradoxical mixture of tonality and atonality, simplicity and intricacy and has a strong sense of drama in the sense of a tragi-comedy.

In 1979, Foss composed a second version by adding a percussion part. Among the percussionists many tasks is that of keeping the rhythm of a time bomb ticking away to its final explosion. This version was composed for the outstanding talents of Jan Williams, percussionist and recent director of the Creative Associates program at SUNY, Buffalo.

AND NOW IT IS TODAY
OH YES (1982)

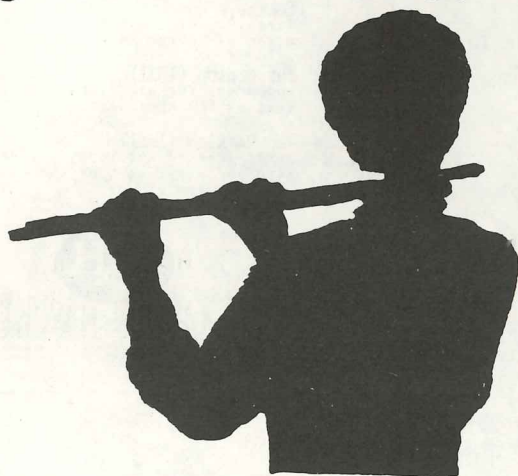
Harry Freedman

A musical entertainment with excerpts
from Everybodys' Biography by Gertrude
Stein.

AND NOW IT IS TODAY OH YES was
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CAPAC is the Composers, Authors, and Publishers Association of Canada. It operates quietly, more or less out of sight, but it's one of the most important musical organizations in the country.

Its major task is to collect licence fees from the organizations which use music, and distribute the money to the composers whose music is being performed. CAPAC is by far the largest organization of its type in Canada in terms of income collected and royalties distributed — and last year passed on more than \$9 million to Canadian publishers and composers.

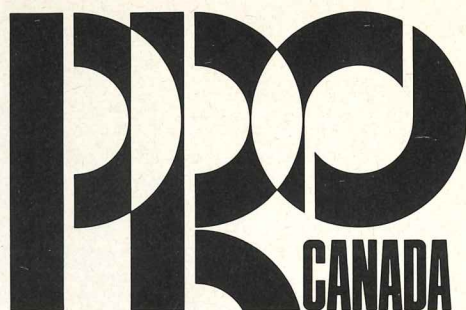
CAPAC supports a variety of efforts to spread the work of Canadian composers, and offers assistance and guidance to composers involved in the practical day-to-day business of music. It publishes a magazine, *The Canadian Composer*, 10 times each year, and is deeply involved in efforts to have Canada's outdated copyright laws brought into line with today's changing conditions.

If you need to know more about CAPAC, and how it helps keep score for Canadian composers and Canadian music, please call. CAPAC has a warm welcome for everyone involved in Canadian music.

The Composers, Authors and Publishers Association of Canada



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